

CAMERA SCRIPT
BBC TELEVISION
CHANNEL ONE

PROJECT NO: 23/2/4/3159

DOCTOR WHO

Tx 64

SERIES H. - THE REIGN OF TERROR

written by DENNIS SPOONER

EPISODE ONE: A LAND OF FEAR

PRODUCER: VERITY LAMBERT
ASSOC. PRODUCER: MERVYN PINFIELD
DIRECTOR: HENRIC HIRSCH
P.A. TIMOTHY COMBE
A.F.M. MICHAEL CAGER
SECRETARY ANN EARL
Flr. Asst. BERNARD HAVARD.

DESIGNER RODERICK LAING
COSTUME SUP: DAPHNE DARE
MAKE-UP SUP: JILL SUMMERS

T.M.I. HOWARD KING
T.M.II NEIL CAMPBELL
SOUND SUP: RAY ANGEL
CREW TEN

Vision Mixer: F. LAW
SCRIPT EDITOR: DAVID WHITAKER.

SCHEDULE:-

FRIDAY JULY 10TH 1964

G. LIME GROVE

Set and light 0830 - 1030
Camera Rehearsal 1030 - 1300
LUNCH.....1300 - 1400
Camera Rehearsal 1400 -
TEA.....1545 approx
Camera Rehearsal - 1900
DINNER.....1900 - 2000
Line-up 2000 - 2030
RECORDING 2030 - 2145.

RECORDING NO: VT/4T/23217

EDITING: Monday July 13th, 1964
Television Centre.
1900 - 2200.

TELECINE: TK5 from 1030.
Titles/fire seq.

TRANSMISSION:-

Saturday August 8th, 1964.

N.B. There will be a R.T. photo
call for artists at 4.00p.m.

A PHOTOGRAPHER WILL BE IN THE STUDIO AT 1030 TO
TAKE SET PHOTOGRAPHS.

THE CAST

DR. WHO	WILLIAM HARTNELL
IAN CHESTERTON	WILLIAM RUSSELL
BARBARA WRIGHT	JACQUELINE HILL
SUSAN FOREMAN	CAROLE ANN FORD

SMALL BOY	PETER WALKER
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D'ARGENSON	NEVILLE SMITH
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ROUVRAY	LAIDLAW DALLING
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LIEUTENANT	KEN LAWRENCE
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SERGEANT	ROBERT HUNTER
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SOLDIERS:-	JAMES HALL
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non speaking:

TONY BATES
REX DYER
BOB BERRY
GERRY WAIN

TECHNICAL REQUIREMENTS

cameras

4 PEDS.

sound

3 BOOMS
SLUNG MICS.
GRAMS.
TR-90

STUDIO REQS

4 MONITORS
1 ROLLER CAPTION MACHINE
2 12 x 9 CAPTION HOLDERS
2 STRAP EASELS
CUT KEYS.

TELECINE

TK5 from 1030.

TK6 for insert to previous 'DR WHO'

SETS.

EXTERIOR

FOREST
COURTYARD
FOREST {another part}
FOREST { " " }

INTERIOR

TARDIS
FARMHOUSE
CORRIDOR
BOXROOM

PHOTO CAPTIONS.

FOREST
FOREST with TARDIS
FARMHOUSE IN FIELDS.

<u>MUSIC:</u>	Q.1 : 25"	Q. 9 : 22"	sig tune.
	2 : 18"	10 : 28"	
	3 : 9"	12 : 69"	
	4 : 18"	13 : 65"	
	6 : 23"	14 : 16"	
	7 : 15"	16 : 16"	
	8 : 22"	17 : 123"	

GRAMS: Country atmosphere/birds singing.
Musket shots in background
Tardis engine running from outside
Tardis engine stopping
Tardis engine running from inside
Scanner: switched on, tuning, switched off.
Tardis door being opened.
2 distant musket shots.
Gate creaking
Wind whistling
close single shot
roar of distant flames.

DR WHO (SERIES H) THE REIGN OF TERROR -- 1

PGE	SCENE	SHTS	DESCRIPTION	LIGHTING	CAMS/BMS	MUSIC	TIME
	<u>OPENING TELECINE TITLES</u>						
1	1	1-	EXT.FOREST CAPTIONS SLIDES.	EVE	3A,4A,2A B1 country snd	Q.1	
3	2	4-	INT.SHIP CAPTIONS	EVE	1A,A1,2B. 4A Tardis/ scanner snd.	Q.2	
			<u>RECORDING BREAK</u>				
10	3	18-	EXT.FOREST	EVE	1B,B1,3B country snds distant sht.	Q.4	
15	4	27-	EXT.COURTYARD	EVE	2C,C1 Gate country snd	Q.6	
16	5	28-	EXT.FOREST (NEW ANGLE) CAPTION	EVE	3C,B1 4A country snd	Q.7	
20	6	31-	COURTYARD	EVE	2C,C1 country snd wind	Q.8	
22	7	32-	FARMHSE	EVE	4B,B2,1C	Q.9	
28	8	38-	CORRIDOR	EVE	4B,slung 3D	Q.10	
			<u>RECORDING BREAK</u>				
29	9	40-	FARMHSE	EVE	4B,B2,1C		
37	10	60-	COURTYARD	EVE	3F,C1		
37	11	61-	FARMHSE	EVE	1C,B2,4B	Q.12	
39	12	67-	COURTYARD	EVE	3E,2D,C1 2E		
42	13	73-	FARMHSE	EVE	1C,4B,B2	Q.13	
42	14	75-	COURTYARD	EVE	3E, ,C1		
43	15	76-	FARMHSE	EVE	4B,B2		
45	16	77-	COURTYARD	EVE	3E,C1,2D,2C 1D.Shots	Q.14	
48	17	91-	CORRIDOR	EVE	4B,slung		
49	18	92-	BOX ROOM	EVE	1E,slung		
49	19	93-	FARMHSE	EVE	4B,1C B.2	Q.16	
53	20	97-	BOXRM	EVE	slung,4B		
54	21	98-	COURTYARD	EVE	C1,3H,2C 3I,2D		
56	TCL		FLAMING TORCHES			Q.17	
56	22	103-	BOXRM	EVE	4B,slung,		
56	TCL		HAYLOFT/LADDER BURNING				

DR WHO (SERIES H) THE REIGN OF TERROR - 1

PGE	SCENE	SHTS	DESCRIPTION	LIGHTING	CAMS/BOOMS	MUSIC	TIME
56	23	104-	FOREST NEW ANGLE	EVE	3B,Cl,1F flames	Q.17	
56	TCl. FARMHOUSE BLAZING						
57	24	106-	FOREST NEW ANGLE	EVE	1F,Cl		
57	25	107-	BOX ROOM	EVE	4B, slung		
57	TCl.BLAZING FARMHOUSE . ROOF COLLAPSES						
58	26	108-	BOXRM	EVE	4B,slung		
58	TCl. FLAMES SUPER SLIDE 'Next episode etc. SUPER ROLLER. FADE TK. SUPER SLIDES.						sig.

DR WHO AND THE SENSORITES - (G)

PRODUCER: VERITY LAMBERT
ASSOCIATE PROD: MERVYN PINFIELD

DIRECTOR: FRANK COX

P.A.: DAVID CONROY
SECRETARY CORDELIA CRANSHAW

TELECINE INSERT. G. LIME GROVE.
TK.6. 10th July 1964.

RECORDING: 2030 - 2032

VTR NO: VT/4T/23217

to be edited onto VT/4T/
from beginning of episode 1.
DR WHO & THE REIGN OF TERROR

DR WHO in THE LAND OF FEAR

Q.TK5.

FADE UP SOUND AND VISION

SIG TUNE

OPENING TELECINE TITLES - 00'26"

Q.GRAMS

1	3	A	35			<u>/BOOM BL/</u>
				LS FOREST		GRAMS:
				CLEARING.	1. EXT. FOREST, LATE EVENING	Country
				ROUVRAY/		atmosphere
				D'ARGENSON in	A SMALL CLEARING IN THE	Birds
				from D.S. of camera.	FOREST SURROUNDED BY	singing
				cross in, pause and	TREES.	musketts
				go out frame L.	THE FOREST SOUNDS	firing in
					SUDDENLY STOP as TWO	<u>distance</u>
					FIGURES COME INTO	
					THE CLEARING.	

Q.MUSIC

2	4	A				<u>Q.1</u>
				CU CAPTION.	CAPTION 1:	<u>25"</u>
					EMPTY FOREST CLEARING.	
				SUPER SLIDE 1. and fade	<u>A LAND OF FEAR</u>	
				SUPER SLIDE 2. and fade	written by DENNIS SPOONER	

Q. GRAMS

3MIX	2	A	35			<u>Tardis</u>
				LS POLICE BOX	TARDIS HAS NOW	engine
				in forest clearing	LANDED IN THE	running
					FOREST CLEARING	

2 to B

Q. GRAMS.

4	1	A	35			<u>BOOM AL</u>
				LS GROUP	2. INT. SHIP. LATE EVENING	GRAMS:
				BARBARA/IAN/		engine
				SUSAN/DOCTOR (R)		running
						<u>inside</u>

Push in to
tight 4-S

(2 NEXT)

(THERE IS A SOMEWHAT
STRAINED ATMOSPHERE
IN THE SHIP.

SUSAN LOOKS AS
THOUGH SHE
WISHES SHE COULD
THINK OF SOMETHING
TO CLEAR THE AIR.

IAN AND BARBARA
STAND STIFFLY
TO ONE SIDE,
DOCTOR WHO
TESTILY SWITCHES
OFF THE CONTROLS, Engine stops
THEN TURNS:)

FADE GRAMS:

DOCTOR WHO: There we are,
England, Home.

(HE TURNS TO
GLARE AT IAN
AND BARBARA)

BARBARA: Doctor.
We ...

(HE WAVES AWAY
THANKS WITH
HIS HAND)

DOCTOR WHO: Quite all right,
Chesteron made the position
perfectly clear.
Now I have work to do,

SUSAN: Grandfather.

DOCTOR WHO: Hush, child. Now
say your goodbyes - and
remember, we shall be leaving
almost immediately.

(2 NEXT)

(SUSAN, NEAR TO
TEARS, GOES ACROSS
TO BARBARA. IAN
REACTS AND
MOVES ANGRILY
TO DOCTOR WHO
AS HE STARTS
TO EXIT)

IAN: (FIERCELY TO DOCTOR)
Do you have to be in so much of
a hurry?

DOCTOR WHO: Time enough has been
wasted in bringing you back,
Chesterton. I have the universe
to explore.
(HE TURNS TO TABLE)

5 2 B 16
Tight 4-S
BARBARA/IAN/SUSAN
DR.

SUSAN: Must you go?

(SUSAN LOOKS
IMPLORINGLY
AT BARBARA.
WE HOLD THE
DOCTOR IN
THE FOREGROUND
AS BARBARA
SEARCHES FOR
THE RIGHT
WORDS.

DR WHO leaves frame.

WE CAN SEE
THAT DOCTOR WHO
IS ALSO HOPING
THEY WILL CHANGE
THEIR MINDS,
BUT IS DETERMINED
NOT TO SHOW IT.
HE LISTENS FOR
THE ANSWERS)

BARBARA: Susan - we've visited
many places together, had
lots of adventures, but you
knew that we always intended to
return homewhen we could.

SUSAN: Yes, but ...

BARBARA: I know it's hard to say goodbye, but one day you'll understand, you'll realise, why we must.

(DOCTOR WHO REACTS
SADLY IN THE
FOREGROUND, AND
MOVES OUT OF
FRAME)

SUSAN: But he can bring you both back here anytime.

He's still here

IAN: Don't you see, Susan?
The longer we're away, the harder it will be.

(SUSAN LOOKS AT
EACH OF THEM
IN TURN.

SUSAN kisses
BARBARA then IAN and
goes out of frame

Pull out to see DR WHO
come into frame again.

SHE THEN
GIVES THEM
BOTH QUICK
HUGS AND RUNS
FROM THE ROOM.

IAN AND BARBARA
STAND LOOKING
AT EACH OTHER.

WE GET A WIDER
ANGLE AS DOCTOR
WHO COMES BACK
INTO THE ROOM.

HE CARRIES SOME
CONTROL PANEL
PARTS)

DOCTOR WHO: Oh - still here?

IAN: Yes. We're waiting for you to carry out the check, Doctor.

NEXT quickly

DOCTOR WHO: Oh, that's completely unnecessary ...

6 1 A 16 (ON DR's turn) IAN: Is it? Are you certain
MUU DOCTOR you know where we are? /

7 2 B 24 DOCTOR WHO: Certain? Or course
High angle 3-S I'm certain. Well, if you don't
BARBARA/IAN/DR believe me /
Pan slightly left
with DR

Q. GRAMS

(DOCTOR WHO MOVES
ACROSS TO THE
CONROL PANEL
AND MANIPULATES A
CONTROL. THE
SCANNER SCREEN
COMES TO LIFE)

GRAMS:
Scanner
being put
on

8 1 A 35 DR: Perhaps this will satisfy you ... /
over shoulder
L/S scanner

8A 4 A (WE SEE ON THE
SCANNER SCREEN
CAPTION 2: A SECTION OF
THE FOREST OUTSIDE.)
feeding
scanner

THE MUSIC AGAIN
HINTING DANGER.
IAN AND BARBARA
STUDY IT
CLOSELY)

9 2 B 24 BARBARA: Mmmm ... it could be,
I suppose. /
High angle 3-S
BARBARA/IAN/DR

DOCTOR WHO: Thank you. Obviously
you're still in doubt - I'll
try a long distance view through
the trees.

(1 NEXT)

(ON 2)

Q. MUSICQ.2

18"

Q. GRAMS(DOCTOR WHO ADJUSTS
THE CONTROLS.)

10 1 A 35

over shoulder
L/S scannerA PHOTO CAPTION
OF THE SCENE
APPEARS ON THE
SCANNER SCREEN.GRAMS:
scanner switch
being changedIT SHOWS CULTIVATED
FIELDS, AND CROPS.
WE PAN ACROSS.
WE SEE NO SIGNS
OF BUILDINGS)

11 4 A

Pan slowly to
feed into
scanner.BARBARA: Look, Ian, fields,
crops. It's fully cultivated./CAPTION: OPEN FIELDSIAN: Yes - pity it's so dark -
I can't see any sign of
buildings.

12 2 B 24

High angle 3-S
BARBARA/IAN/DRBARBARA: You know, it reminds
me of a holiday I once spent,
in Somerset./Q. GRAMS(DOCTOR WHO MANIPULATES
THE CONTROL AND
THE PICTURE FADES)GRAMS:
scanner
switched offDOCTOR WHO: Then I expect it
is Somerset young woman.Q. GRAMS(DOCTOR WHO FLICKS
ASWITCH, THE DOORS
OF THE SHIP OPEN
BEHIND HIM)GRAMS:
TARDIS' door/
being opened

13 1 A 24

M3-S
BARBARA/IAN/DR WHO

Well ...

(SEARCHING FOR
WORDS, AND OBVIOUSLY
UPSET DOCTOR WHO,
TRYING TO SHOW HOW
HE FEELS REACHES OUT
TO TOUCH BARBARA'S
ARM. HOWEVER HE
CHANGES THE MOVEMENT
INTO A NONCHALANT WAVE
OF HIS HAND)If you're going, you might as well
go! /

14 2 B 24

M3-S IAN/BARBARA/DR

(1 NEXT)

IAN/BARBARA cross
L and R of DR.WHO

IAN: Doctor, I think it would
be better if you came with us -
at least to explore.

DOCTOR WHO: I'll do no such
thing - I refuse to leave this
ship.

IAN: Maybe you've succeeded -
and we are where you say we are.
But I remember you taking us
home once before ...

BARBARA: (NODDING) And we met
Marco Polo.

DOCTOR WHO: (MUTTERING) Different
circumstances altogether. I've
had enough of your
insinuations that I'm not master
of this craft. I admit that it
has developed a minor fault
once, or even twice in the past,
but nothing I wasn't in control
of.

(IAN SEES HE
IS NOT GOING TO
GET ANYWHERE WITH
DOCTOR WHO IN
THIS MOOD,
AND TRIES A NEW
APPROACH WHICH
CAUSES BARBARA
TO LOOK VERY
PUZZLED AT FIRST)

IAN: (ALMOST OVER AGREEING) I
know that, Doctor - of course
you're in control, and I
appreciate that you could, well,
revisit us, at any time ...

DOCTOR WHO: Of course, quite a
simple matter ... /

15 1 A 16
M3-S
Push in slowly to
C3-S
IAN/DR/BARBARA

IAN: But all the same your
important research must be
completed. You may not find time.
So there's a chance we'll never
meet again. (cont ...)

(DOCTOR WHO NODS
TO HIMSELF)

IAN: (cont) Don't you think
we should part under more
friendly circumstances, Doctor?
Say over a drink?

(DOCTOR WHO CONSIDERS,
THEN NODS. BARBARA
SMILES AT THE WAY
IAN HAS PLACATED
DOCTOR WHO, AND
GOT HIS OWN WAY
INTO THE BARGAIN)

DOCTOR WHO: Yes - yes. Perhaps
we will come with you. An hour
or two won't come amiss (CALLS)
Susan ... Susan! My stick. /

16 2 B 24

3-S

SUSAN comes into frame
from R

(SUSAN COMES
BACK INTO FRAME
WIPING AWAY A
TEAR WITH THE PALM
OF HER HAND)

SUSAN: Yes, Grandfather?

DOCTOR WHO: Come, child. I've
decided to see Ian and Barbara
home safely. come along.

17 1 A 24

M2-S BARBARA/IAN

(DOCTOR WHO AND
SUSAN WALK OUT
THROUGH THE DOORS. /

SUSAN IS HAPPY.
IAN AND BARBARA
EXCHANGE SMILES)

BARBARA: Well done, Ian.
(THEN THOUGHTFUL) I wonder
are we really home?

IAN: It shouldn't take us long
to find out. Come on ...

FADE TO BLACK

(IAN AND BARBARA EXIT.
THE DOOR SLIDE TOGETHER)

-recording break -
- 9 -

DURING BREAK: take out Tardis
re-position artists.

1 to B
2 to C

Q. GRAMS

18 1 B 35

MS DR. locking door.
Crab and pan left with
him to 4-S DR/IAN/SUSAN/
BARBARA

/BOOM B1/

/GRAMS: country atmosphere/

3. EXT. FOREST. LATE EVENING.

(WE TRACK AROUND
THE FOREST
CLEARING AND
ARRIVE AT THE
SHIP.

DOCTOR WHO IS
CAREFULLY LOCKING
THE DOORS.

DOCTOR WHO POCKETS
THE KEYS AND MOVES
OUT SLIGHTLY TO
JOIN IAN, BARBARA
AND SUSAN WHO ARE
LOOKING OFF FRAME)

BARBARA: (SHAKING HER HEAD) No -
but those crops suggest a manor,
or farmhouse. Should be quite
near.

SUSAN: It's very warm - must be
summertime. Ian, why can't we see
any lights?

IAN: Now that's a thought. It's
dusk - we've got a good view.

BARBARA: Towns and villages can
be well spaced - even in England.

Q. MUSIC

/Q.3. 9"/

DOCTOR WHO: Are we going to
stand here all night talking, Mmm?

AG
(ON 1)
Q. GRAMS

- 11 -

GRAMS: SMOTS

(AS THE DOCTOR SPEAKS THERE ARE
TWO DISTANT SHOTS: THEY LOOK
AT EACH OTHER AND THEN THE
FOLIAGE MOVES SEVERAL FEET
AWAY. /

19 3 B 24
MC2-S IAN/SUSAN

SUSAN AND IAN
SEE THIS.

SUSAN TAKES A
SHARP BREATH;

IAN: All right, Susan - I saw
it. (GENERALLY) Keep talking ...

Q. MUSIC

(IAN MOVES OUT
OF SIGHT BEHIND
THE SHIP WE HOLD
DOCTOR WHO,
BARBARA AND SUSAN)

Q.4:18"

SUSAN: All right - be careful

BARBARA: Did you see what it was
Susan?

SUSAN: No - I didn't. /

20 1 B 35
3-S DR/ BARBARA/ SUSAN

DOCTOR WHO: Probably a rabbit
or something - you know Chesterton's
getting to be quite jumpy. Young
man like him shouldn't suffer
from nerves ...

(THERE IS A
SCUFFLING IN
THE BUSHES)

BARBARA: That rabbit of yours
seems to be putting up quite a
fight. (cont...)

(...AND IAN
APPEARS HOLDING
A YOUNG BOY OF
ABOUT TWELVE BY
THE SCRUFF OF THE
NECK.

IAN/SMALL BOY into
shot.

THE BOY, DIRTY,
IS BAREFOOT AND
WEARING A RAGGED
BLOUSE AND TROUSERS.

(3 NEXT)

- 11 -

THE BOY IS
ABSOLUTELY
TERRIFIED AND
STARES AT THEM
WILD EYES,
DRAWING BACK IN
HORROR)

BARBARA: (cont) Ian - you're
hurting him ...

IAN: No. I'm not.

DOCTOR WHO: Come here, boy!
Where are we - where do you live?

SUSAN: You're frightening him,
Grandfather.

(SHE GOES TO
THE BOY.

HE DRAWS HIMSELF
NEAR TO HER AND
STANDS CLOSE TO
SUSAN.

THE OTHERS STAND
AROUND)

We're friends - you needn't be
afraid.

BARBARA: Look at him - he's
terrified of us.

IAN: Of us, or of something else?

21 3 B 35

MC IAN/BARBARA/SUSAN
DR WHO/SMALL BOY

(IAN AND BARBARA
LOOK THOUGHTFULL.

DOCTOR WHO MOVES
TOWARDS THE BOY)

DOCTOR WHO: Answer my questions,
boy!

(1 NEXT)

(ON 3)

- 13 -

SMALL BOY: Please - I've
done nothing!

IAN: We're not going to
hurt you.

BARBARA: No, of course we're
not. We want you to help us -
we've lost our way.

(THE BOY, STILL
SCARED, DRAWS
CLOSER TO SUSAN.

BARBARA DECIDES
TO START AT
SQUARE ONE)

22 1 B 16
CU BOY

This is England, isn't it? /

(SMALL BOY SHAKES
HIS HEAD, PUZZLED)

23 3 B 35
MC IAN/BARBARA/SUSAN/
DR/SMALL BOY

SMALL BOY: England? No -
France. /

IAN: France - how far from
Paris?

(THE SMALL BOY
NODS AND POINTS
OFF IN A DIRECTION)

SMALL BOY: Not far. Twelve
kilometres.

24 1 B 35
5-S
IAN/BARBARA/SUSAN/DR/
SMALL BOY

IAN: Well that's something! /

DOCTOR: Paris, eh? One
hundred miles or so either
way is to be expected. After
all it's a minute fraction of
the distance we've covered.
Quite accurate in fact.

25 3 B 35
MC IAN/BARBARA/SUSAN/
DR./SMALL BOY

IAN: Assuming distance is the
only error.

(1 NEXT)

- 13 -

- 14 -

IAN walks away L

IAN: I'm beginning to think
you've been building up our
hopes again, doctor...

DOCTOR: Nonsense! I'll have
a word with the boy.

(HE MOVES FORWARD
AS THOUGH TO
QUESTION THE BOY.

THE YOUNGSTER
TAKES ADVANTAGE
OF THE MOVES AND
QUICKLY JUMPS UP
AND RUNS AWAY AT
SPEED, AVOIDING
IAN & THE DOCTOR
(SHOUTS:)

BOY out of vision

Hold him, Chesterton!

26 1 B 35
~~4-S IAN/BARBARA/SUSAN/~~
DR.

(BOY RUNS AWAY)/

IAN: We've lost him now -
I expect he knows every inch
of these woods.

SUSAN comes towards
camera.

SUSAN: I wonder what he was
afraid of?

- 14 -

(2 NEXT)

27	2	C	35		
					/BOOM CL/Q.6/
					/23"/
				4. EXT. COURTYARD. LATE EVENING.	
					GRAMS: GATE
					CREAKING.
					COUNTRY ATMOS.
				(WE PAN AROUND	
				THE BADLY LIT	
				COBBLESTONED	
				COURTYARD OF A	
				MANOR CUM	
				FARMHOUSE.	
				SEVERAL PIECES	
				OF ROTTING FARM	
				EQUIPMENT STAND	
				IN THE YARD.	
				FENCES ARE BROKEN,	
				THE GARDEN AS	
				SUCH OVERGROWN	
				WITH WEEDS.	
				DESOLATE, IT	
				APPEARS A LONG	
				TIME SINCE THE	
				HOUSE WAS LIVED	
				IN.	
				THE EVENING WIND	
				BLOWS, CAUSING	
				THE GATES TO CREAK,	
				AND THE GABLES TO	
				MOAN.	
				THE MUSIC UNDERLINES	
				THE FEELING OF	
				DESOLATION.	
				THE PART OF THE	
				HOUSE WE CAN SEE	
				IS IN BAD REPAIR.	

AG

(ON 2)

- 16 -

A FRONT PORCH,
AND DOOR. BESIDE
THIS A WINDOW.

THE PANES OF GLASS
ARE FILTHY.

HOWEVER WE CAN JUST
SEE THROUGH THE
PANES THE FLICKERING
LIGHT OF A BURNING
CANDLE.

WE CUT TO THE
ENTRANCE OF THE
COURTYARD AS THE
SMALL BOY RUNS IN,
THROUGH, AND UP
TO THE FRONT DOOR.

HE KNOCKS QUIETLY,
AND WAITS, LOOKING
AROUND ANXIOUSLY.

THE DOOR IS
OPENED BY AN UNSEEN
FIGURE AND THE BOY
VANISHES INSIDE.

THE DOOR CLOSES.

28 3 Q. GRAMS
C 35
LS GROUP with DR first
coming into frame from
behind tree.

BOOM B1
COUNTRY ATMOSPHERE

5. EXT. FOREST. NEW ANGLE. LATE
EVENING.

- 16 -

(4 NEXT)

Q. MUSIC

(THE BUSHES MOVE,
AND PART AND
DOCTOR WHO COMES
INTO VIEW.

Q.7
15"

HE STARES AHEAD,
TAKING IN THE
VIEW AND WAITS
FOR THE OTHERS.

IAN COMES THROUGH
HOLDING THE
BRANCHES FOR SUSAN
AND BARBARA.

AS THEY JOIN THE
DOCTOR HE POINTS
WITH HIS STICK)

DOCTOR WHO: There's a house,
Chesterton, Almost straight ahead.

(IAN LOOKS IN THE
DIRECTION OF THE
POINTED STICK)

IAN: What do you make of it,
Barbara?

(BARBARA PEERS
INTO THE DARKNESS,
TRYING TO GET A
BETTER SIGHT OF
THE HOUSE./

29 4 A
CU CAPTION

CAPTION: HOUSE IN FIELD

30 3 C 35
GROUP SHOT
IAN/BARBARA/
SUSAN/DR WHO.

BARBARA: Looks deserted. (SHAKES
HER HEAD) I'm certain we've
landed sometime in the past. (cont...)

(THE DOCTOR MAKES
A GRUNTING SOUND
AT BARBARA'S
STATEMENT, THOUGH
MORE AS A SAFE-
GUARD TO HIS PRIDE
THAN FROM THE
BELIEF THAT SHE IS
WRONG)

(2 NEXT)

- 18 -

IAN: Well we were wrong by roughly a hundred miles - perhaps we're a hundred years out as well.

BARBARA: Possible.

IAN: I'm getting the feeling we should go back to the ship while we've still got the chance.

DOCTOR: Nonsense. Anyway, it was your idea to explore. Could be rather interesting - besides, the walk will do us good.

(DOCTOR WHO STRIDES
OFF, FOLLOWED BY
SUSAN WHO TURNS
BACK TO CALL)

SUSAN: Come on you two, we don't want to lose each other in the dark.

(DOCTOR WHO AND
SUSAN EXIT FROM
FRAME AND WE
CLOSE IN ON IAN
AND BARBARA)

IAN: Don't worry, we'll be right behind you.

BARBARA: Well we're till not home, Ian.

IAN: The Doctor tried - we can thank him for that, anyway.

BARBARA: so we stay with the ship.

IAN: It's cheered Susan up if nothing else.

(ON 3) ^{AG}

- 19 -

BARBARA: Are you disappointed?

IAN: Not really, funnily enough
- but I could change my mind. It
depends where we are.

(SUSAN'S VOICE
OVER. OFF MIKE)

SUSAN: Ian! Barbara!

BARBARA: We'd better get after
them ...

(BARBARA AND IAN
MOVE OFF IN THE
DIRECTION TAKEN
BY DOCTOR WHO
AND SUSAN)

Q. MUSIC
Q. GRAMS
31 2 C 35
LS on gate

/Q.8/ 22"
/BOOM CL/

(On to page 20)

(1. 2000)

- 19 -

REVISION ONE. REVISIONS. 16.6.64.

(ON 3)

GRAMS: COUNTRY/
ATMOSPHERE. WIND/
WHISTLING. GATE etc/
6. INT. COURTYARD. LATE EVENING.

(WE TRACK AROUND
THE COURTYARD
AS BEFORE.

EERIE MUSIC
BUILDING
ATMOSPHERE.

WE REACH THE
ENTRANCE.

DOCTOR MIO
APPEARS AT
THE GATE
THEN WALKS
FORWARD LOOKING
UP AT THE HOUSE.

SUSAN APPEARS,
GLANCES BACK
OVER HER
SHOULDER, THEN
MOVES IN TO THE
DOCTOR)

SUSAN: The others are
just coming...

- 20 -

(4 NEXT)

(ON 2)

- 21 -

DOCTOR: Hmm... it appears
to be uninhabited after all.
Now I wonder if we get in?

DR WHO leaves frame
HOLD SUSAN

(DOCTOR WHO
MOVES FORWARD
TOWARDS THE
WINDOW.

IAN AND
BARBARA COME
IN THROUGH THE
ENTRANCE, AND
SUSAN JOINS UP
WITH THEM)

BARBARA: Have you found
anything, Susan?

SUSAN: Grandfather wants
to get inside.

IAN: Does he now?

Pan L with IAN to
DR

(IAN MOVES
ACROSS TO THE
DOCTOR, WHO
IS TRYING TO
LOOK THROUGH
THE WINDOW)

Doctor...

DOCTOR: Aaah - Chesterton -
have a look through there
will you? Your eyes should
be sharper than mine...

Push in to window
over IAN's shoulder

(IAN STIFLES
A PROTEST AND
LOOKS INSIDE.
AFTER SOME
SQUINTING HE
DRAWS BACK)

- 21 -

(4 NEXT)

(ON 2)

- 22 & 23 -

Pull out slightly
then crab L to
DR at door

IAN: It's a bit too dark,
but I don't think anybody's
lived here for years.
Doctor?.....

(DOCTOR WHO HAS
APPARENTLY
VANISHED.

WE PULL OUT TO
SHOW THAT HE IS
IN FACT IN THE
PORCH, AT THE
FRONT DOOR.

IAN TURNS TO
SEE HIM)

DOCTOR: We're in luck!
The front door's unlocked.

(DOCTOR WHO
OPENS THE DOOR
AND WALKS INSIDE.)

Q. MUSIC
32 4 D 35
LS DR's entrance
Pan R with him

BOOM B2/
Q.9/22"

7. INT. FARMHOUSE. LATE EVENING.

(WE SHOW A ROOM
INSIDE THE HOUSE.
SUPPOSEDLY THE
ONE WITH THE
COURTYARD WINDOW.
ONE CAN BARELY
SEE.

A FEW BROKEN
PIECES OF
FURNITURE REMAIN,
DUST AND DIRT
ARE EVERYWHERE.

- 22 & 23 -

(1 NEXT)

THERE IS A
TABLE WITH TWO
CANDLESTICKS,
COMPLETE WITH
CANDLES, AND A
TINDER BOX TO
LIGHT THEM
WITH.

THERE IS A
GENERAL AIR
OF DECAY.

THE DOOR OPENS
NOISILY AND
DOCTOR WHO
ENTERS.

HE MOVES TOWARDS
THE TABLE, SEES
THE CANDLES,
LIGHTS ONE,
AND PICKS IT
UP AS IAN
FOLLOWS IN
BEHIND HIM.

THE DOCTOR
TURNS)

DOCTOR WHO: Aah, good! I'll
take upstairs, you search
down. /

33 1 C 24
2-S IAN/DR

(THE DOCTOR
STARTS TO
MOVE OFF) /

34 4 B 35
MLS IAN
BARDARA/
SUSAN come
into frame

(THE DOCTOR
MOVES AWAY WITH
HIS CANDLE.

IAN DECIDES TO
LIGHT THE
OTHER ONE -
AS OPPOSED TO
FOLLOWING THE
DOCTOR, OR, TO
ENABLE HIM TO
DO SO.

A FEW SECONDS
LATER BARBARA
AND SUSAN COME
INTO THE ROOM.

IAN HAS LIFTED
THE CANDLESTICK
AND IS EXAMING
THE CANDLE.

HE TOUCHES IT
WITH A FINGER)

BARBARA: Where's the Doctor?

IAN: Upstairs. Barbara,
look at this.

(IAN SPEAKS SO
THAT SUSAN
DOESN'T HEAR.

SHE IS IN
FACT LOOKING
AT A PILE OF
CLOTHES IN ONE
CORNER OF THE
ROOM, SORTING
THROUGH THEM) /

35 1 C 24

MS SUSAN as she
goes to box in UR
corner

(BARBARA EXAMINES,
THEN HAS A THOUGHT)

IAN: (UNCONVINCED) What
do you think a candle like this
is doing in here anyway? and
here's a tinder box...

36 4 B 24
2-S BARBARA/ IAN

(BARBARA HOLDS
THE BOX,
EXAMINES IT,
THINKING DEEPLY)

37 1 C 24
High angle SUSAN
kneeling at box.
IAN/BARBARA come
into frame

SUSAN: Ian. Barbara. Look
at these...

(IAN AND
BARBARA MOVE
ACROSS.

BARBARA TAKES
UP ONE OF THE
SKIRTS AND
HOLDS IT
AGAINST HERSELF)

BARBARA: It's all Eighteenth
Century

(SUSAN HOLDS
UP A DRESS)

SUSAN: Look at this one.

(SUSAN HAS STARTED
TO PULL ON THE
SIMPLE DRESS TO
TRY IT)

(ON 1)

- 27 -

BARBARA: There's a complete wardrobe here. Different sizes, too.

(IAN MOVES)

IAN: And these little bundles. Bottles of wine. Hm. Bread's a bit stale.

(HE EXAMINES SEVERAL
SIMILAR FOOD
PARCELS.)

BARBARA: There's another collection here. Maps... lots of daggers.

(HE JOINS HER -
PICKS UP A
BUNDLE OF LETTERS)

IAN: Letters of authority. Undated. Name of the person left blank. They're passes, Barbara.

BARBARA: And yet nobody lives here. Look at all the dust.

IAN: It's a stopping off place. A link in some escape route. Let's have another look at those passes.

(HE READS. BARBARA
READS OVER HIS
SHOULDER)

BARBARA: Signed by Robespierre!

IAN: Robespierre!! Wait a minute. Forged more likely. The Doctor's put us bang in the middle of the French Revolution.

(4 NEXT)

(ON 1)

- 28 -

Q. MUSIC

pUsh in to CU BARBARA

BARBARA: Yes. The Reign
of Terror.

Q.10
/28"

38 4 B 35

SLUNG

Corridor. DR
comes into
frame. We see
him walk up and
turn R.

8. INT. CORRIDOR UPSTAIRS. LATE EVENING.

(A SMALL, DARK,
FOREBODING
CORRIDOR UPSTAIRS,
WITH A DOOR
LEADING OFF.
(THIS IN FACT
LEADS THROUGH
TO THE SMALL
ATTIC TYPE ROOM
THAT THE DOCTOR
IS TO BE ARRIVED
IN) THE CORRIDOR
IS EVEN MORE
DUSTY AND
DERELICT THAN
IT IS DOWNSTAIRS.

39 3 D 35

DR comes forward into
MCU. He listens and as
he turns a hand flashes
down and hits him with
but of pisth. ON DR.WHO's
fall switch out of focus.

AFTER A FEW
SECONDS A
FLICKERING LIGHT
CAN BE SEEN AND
DOCTOR WHO MOVES
INTO FRAME.

HE HOLDS THE
BURNING CANDLE
HIGH, TO IMPROVE
HIS VIEW.

HE STOPS AND
TURNS TO PEER
ROUND.

THERE IS A SLIGHT
NOISE OFF, AND WE
GET THE DOCTOR
REACTION IN CLOSE-
UP AS HE HEARS
THIS.

- 28 -

(4 next)

DOCTOR WHO
LISTENS, BUT
AFTER A WHILE
DECIDES THAT IT
WAS JUST THE
HOUSE.

HE TURNS AND
STARTS TO
MOVE AWAY.

AS HE MOVES
OUT OF FRAME,
STILL IN A
FAIRLY CLOSE
SHOT, A HAND
FLASHES DOWN,
AND HITS THE
DOCTOR ON THE
BACK OF THE
HEAD WITH THE
BUTT END OF
THE PISTOL
IT HOLDS.

THE DOCTOR
FALLS
SOUNDLESSLY.

WE GET A SHOT
OF DOCTOR WHO
LYING UNCONSCIOUS
ON THE FLOOR.

WE FADE DOWN,
THEN UP
QUICKLY ON:)

- recording break -

DURING BREAK: Artists to wardrobe
for change.

40 4 B 35

CU flickering
candle

9. INT. FARMHOUSE ROOM. LATE
EVENING.

Pull out to include
BARBARA / SUSAN

(WE COME UP ON
THE FLICKERING
CANDLE STANDING
ON THE TABLE,
THEN PULL OUT
TO SHOW SUSAN
AND BARBARA
NEARBY.

(ON 4)

- 30 -

SUSAN IS IN
THE DRESS SHE
FOUND.

BARBARA HAS PUT
ON THE LONG
SKIRT AND IS
MAKING A FEW
ADJUSTMENTS. /

41 1 C 24
MS IAN at door

IAN, ALREADY
CHANGED, IS AT
THE DOOR,
LISTENING.

AFTER A FEW
SECONDS HE
SHOUTS,
OBVIOUSLY NOT
FOR THE FIRST
TIME)

IAN: Doctor... Doctor...

(THE CALL ECHOES AROUND
THE HOUSE.

THEY WAIT, BUT THERE
IS NO. REPLY.

BARBARA MOVES FORWARD,
TURNING ROUND) /

42 4 B 35
MS BARBARA/SUSAN in
b/gnd. IAN joins
BARBARA. Tighten shot

BARBARA: How do I look, Ian?

IAN: The hairstyle's a bit
modern. But it was a good
idea to put these clothes on -
we won't look so much out of
place if we're seen on our
way back to the ship.

(1 NEXT)

(IAN MOVED BACK
INTO THE ROOM.)

- 30 -

SUSAN: You'd better not
let Grandfather find out we've
arrived during the Reign of
Terror.

IAN: Oh why?

43 1 C 24
MCU SUSAN

SUSAN:
It's his favourite period
in the history of earth.

44 4 B 24
low angle MC2-S
IAN/BARBARA

IAN AND BARBARA LOOK
AT ONE ANOTHER

45 1 C 35
3-S IAN/BARBARA/SUSAN

THE THREE OF THEM WAIT

THERE IS SILENCE FOR A
SHORT WHILE

46 4 B 35
3-S IAN/BARBARA/SUSAN

IAN STARTS TO PACE UP AND DOWN
IRRITATED AT THE DELAY

HE MOVES FORWARD AND PICKS UP
A CANDLE

IAN:
This is getting us nowhere.
What on earth's he doing up
there. Let's go and find him.

(IAN HAS TURNED WITH THE
CANDLE TOWARDS THE DOOR.
SUSAN & BARBARA MOVE IN
BEHIND HIM TO FOLLOW.)

47 1 C 24
ROUVRAY/
D'ARGENSON at door

AS THE LIGHT REACHES THE
DOOR WE SEE TWO MEN STANDING
THERE. ONE WITH A MUSKET.
THE OTHER A PISTOL, POINTED
AT IAN, BARBARA & SUSAN

ONE IS D'ARGENSON.
THE OTHER IS ROUVRAY.
D'ARGENSON IS YOUNG AND RATHER
FRIGHTENED. ROUVRAY APPEARS
TO BE VAGUELY IN CONTROL OF
THE SITUATION.

48 4 B 35
3-S IAN/BARBARA/SUSAN

(ON 4)

THERE IS A SHORT
PAUSE AS OUR TRAV-
ELLERS RECOVER FROM
THE SHOCK. THEN
IAN IS THE FIRST
TO MOVE. HE GOES
TO THROW THE CANDLE-
STICK BUT ROUVRAY
LEVELS THE PISTOL) /

49 1 C 24
ROUVRAY & D'ARGENSON
at door

ROUVRAY: Don't move!

(THEY ALL REMAIN
MOTIONLESS.

ROUVRAY EVENTUALLY
MOTIONS TO IAN WITH
THE PISTOL HE IS
HOLDING) /

50 4 B 35
3-S IAN/ BARBARA/ SUSAN
ROUVRAY & D'ARGENSON
COME INTO FRAME to
make 5-S

Please put that on the table...

(IAN CONSIDERS, THEN
PLACES THE CANDLE-
STICK AS DIRECTED)

Thank you. What are you doing
here? /

51 1 C 24
MCU D'ARGENSON

D'ARGENSON: Don't waste time,
Rouvray. Kill them! They're
after us! /

52 4 B 35
5-S

ROUVRAY: I think not. (TO
OTHERS) but I would advise
you to answer the question.

(BARBARA AND SUSAN
SPEAK ALMOST TO-
GETHER)

BARBARA: We're travellers...

SUSAN: We stopped here to find
the way, that's all. /

53 1 C 24
2-S ROUVRAY/
D'ARGENSON

ROUVRAY: At a deserted house?

D'ARGENSON: You will gain nothing by this questioning. We should be moving on.

ROUVRAY: Patience, d'Argenson. Even in these troubled times our visitors have the right of an explanation. Even if our enemies do not accord such privileges./

54 4 B 24
MC 2-S IAN/BARBARA
ROUVRAY comes into shot

IAN: We're not your enemies. We are, what we say we are - travellers. That's all you need to know.

ROUVRAY: When you entered our hide-out, you entered our lives. Do you travel alone?

(THEY PAUSE, THEN:)

55 1 C 16
CU D'ARGENSON

BARBARA: Yes./

56 4 B 35
GROUP shot

D'ARGENSON: You see! They lie!

ROUVRAY: We found the old man upstairs - do not count on his assistance.

SUSAN: What have you done to him?

ROUVRAY: At the moment he is safe. It was in your power to see that he came to no harm. But your answer proved that you do not speak truthfully. There is something you are concealing.

IAN: ... it doesn't concern you./

57 1 C 24
MC2-S ROUVRAY/D'ARGENSON

D'ARGENSON: We must leave now, Rouvray - the soldiers could have followed.

(ON 1)

- 36 -

ROUVRAY: (STILL TO IAN) In France now there is only two sides, you are either with us, or against us. Our sympathies are obvious; we want to know yours. /

58 4 B 35
GROUP shot

BARBARA: We appreciate what you say, but we have no side - we're not even French. /

59 1 C 35
Tight group shot

(ROUVRAY CONSIDERS THIS, STUDYING THEM IN TURN, THEN OBVIOUSLY ACCEPTS IT AS THE TRUTH.

ROUVRAY PUTS AWAY HIS PISTOLS AND INDICATES FOR D'ARGENSON TO DO THE SAME)

ROUVRAY: A word of warning - if you intend to stay in France you will have to choose.

D'ARGENSON: We cannot trust them now, Rouvray.

ROUVRAY: If we are to escape from France, we must have faith. If all people are incapable of our trust, we shall take the terror with us!

SUSAN. We must find Grandfather, where is he?

ROUVRAY: The old man? d'Argenson...?

(WE ARE CLOSING IN ON IAN. HE IS LISTENING INTENTLY. AS D'ARGENSON COMES IN ANSWER TO ROUVRAY'S CALL, IAN HOLDS UP A WARNING HAND)

Q. MUSIC

IAN: Listen!

(3 NEXT)

- 36 -

Q.12
69"

(ON 1)

(THEY ALL STAND
QUIET AND STRAIN
TO HEAR.

IT IS JUST POSSIBLE
TO GET THE SOUND OF
AN INAUDIBLE MUR-
MURING OF SHOUTING
AND LAUGHING FROM
AN APPROACHING GROUP
OF MEN.

IAN MOVES TO LOOK
OUT OF THE WINDOW)

60 3 F 35

LS through
fake window.
Soldiers arriving
over wall.

(possibly LC through
actual window)

10. EXT. COURTYARD. LATE EVENING.

BOOM C1/
Q.12 contd./

(AS LONG A SHOT AS
POSSIBLE, 'THROUGH'
THE DIRTY WINDOW
PANE, OF THE LIEUT-
ENANT SERGEANT AND
FOUR SOLDIERS AT
THE COURTYARD ENT-
RANCE. THIS IS A
'FAKE' OF IAN'S
P.C.V.)

61 1 C 35

MS group favouring
D'ARGENSON

11. INT. FARMHOUSE ROOM. LATE
EVENING.

BOOM B2.
Q.12 contd./

(WE RESUME ON OUR
GROUP AND ANGLE TO
FAVOUR D'ARGENSON)

D'ARGENSON: The soldiers!
They've found us!

(4 NEXT)

(ON 1) ME

- 33 -

ROUVRAY: Quiet!

62 4 B 35 (ROUVRAY SNUFFS OUT /
GROUP SHOT THE CANDLE. IAN
Pan L with AND ROUVRAY MOVE
ROUVRAY to window EACH SIDE OF THE
WINDOW.

PUTTING HIS HANDS
TO HIS HEAD, D'
ARGENSON BACKS
AWAY, VERY DIS-
TRAUGHT) /

63 1 C 35
3-S SUSAN/BARBARA/
D'ARGENSON

D'ARGENSON: They will take us
to Paris - to the Guillotine!
Rouvray, I can't! You know
I can't let it happen.

(D'ARGENSON TURNS
ON BARBARA AND
STARTS TO HYSTER-
ICALLY TELL HIS
STORY)

My whole family were executed -
even my younger sister. The
soldiers came to the house, I
was out, they dragged them away...

(ROUVRAY TURNS TO
D'ARGENSON, GRABS
HIS COAT AND SHAKES
HIM)

(SCREAMING) We must run whilst
we have the chance. /

64 4 B 35
2-S IAN/ROUVRAY

ROUVRAY: They would see us!
Our only hope is to hide here -
they may pass.

(IAN TURNS FROM THE
WINDOW)

(1 NEXT quickly)

- 38 -

(ON 4)

- 39 -

65 1 C 24

M 3-S SUSAN/BARBARA/
D'ARGENSON

IAN: They're coming in! /

D'ARGENSON: (HYSTERICAL) It
will be the guillotine for all
of us.

ROUVRAY into frame

Pan SUSAN with
D'ARGENSON as he
falls on his knees(ROUVRAY STRIKES HIM
ACROSS THE FACE,
D'ARGENSON LOOKS
SHOCKED AND THEN
SINKS TO THE FLOOR
ON HIS KNEES, ALMOST
IN TEARS)ROUVRAY: D'ARGENSON, D'Argenson
quiet...

66 4 B 35

2-S IAN/ROUVRAY

(ROUVRAY REJOINS IAN,
AND OFFERS ONE OF
HIS PISTOLS. IAN
LOOKS AT IT FOR A
SECOND, THEN TAKES
IT, SMILING HIS
THANKS.

THEY TURN TO WAIT.

WE GET THE EFFECT
OF LIGHT THROUGH
THE WINDOW FROM THE
FLAMING TORCHES THE
APPROACHING SOLDIER-
REVOLUTIONARIES
CARRY, AND THEIR
VOICES CAN BE HEARD
LOUDER AS THEY ENTER
THE COURTYARD.BARBARA HOLDS SUSAN
CLOSE TO HER AND
INDICATES FOR HER
TO REMAIN SILENT)

67 3 E 35

DS SOLDIERS
coming in through
Gate.Q.12 cont/
BOOM C112. EXT. COURTYARD. LATE EVENING.

(2 NEXT)

- 39 -

(THE FOUR SOLDIERS
ARE IN THE COURT-
YARD. THEY ARE
JUST PEASANTS DRESSED
IN ILL-FITTING UNI-
FORMS. THEY CARRY
MUSKETS.

TWO OF THEM HOLD
FLAMING TORCHES THAT
THROW OFF MUCH OF
THE LIGHT.

A SERGEANT IS ALONG-
SIDE, PROMOTED, NO
DOUBT, BECAUSE OF HIS
OWN BRAND OF BRUTAL
CUNNING.

COMPLETING THE DE-
TACHMENT, A LIEUTEN-
ANT, YOUNGER, AND
WITH A CONVICTION
FOR THE REVOLUTIONARY
CAUSE.

HE HAS WHAT AMOUNTS
TO A SELF DISCIPLINE
THE OTHER LACK, AND
AMBITION. HE SPEAKS
QUIETLY, WITH A
CHILLING MENACE.

THE MEN SHAMBLE TO
A HALT, THE SERGEANT
BEFORE MOVING IN TO
JOIN THE LIEUTENANT)

SERGEANT: Wait here...

(THE MEN LEAN ON
THEIR MUSKETS, AND
TALK AND LAUGH
AMONGST THEMSELVES.

THE LIEUTENANT IS
LOOKING UP AT THE
HOUSE.

The pigs will still be running -
they wouldn't have stopped yet./

68 2 D 35
LS LIEUTENANT/SERGEANT

LIEUTENANT: This was their
route according to our inform-
ation Sergeant. They could be
hiding in this house.

(3 NEXT)

(ON 2)

- 41 -

SERGEANT: (SHRUGGING) I'll
send the men in to search.

LIEUTENANT: No - let's let
them rest; they've had a long
march. We'll cover the back.

(HE SMILES SLIGHTLY
TO HIMSELF)

If they are in there we can let
them suffer the waiting...

(THE SERGEANT NODS
AND TURNS. THE
LIEUTENANT STARES
UP AT THE HOUSE) /

69 3 E 35
MCU SERGEANT

SERGEANT: (TO SOLDIERS) We'll
block their escape. (TO ONE)
Go round the back... /

70 2 E 24
MS SOLDIER

SOLDIER: Go yourself...citizen!

(THE SOLDIERS ALL
LAUGH STUPIDLY) /

71 3 E 24
MCU SERGEANT

SERGEANT: (WINKING, AND 'NUDGING')
But if they run, you'll have the
chance of stopping them... /

72 2 E 24
MS SOLDIER
Tighten as SERGEANT
comes into frame

SOLDIER: (NODDING, AFTER THOUGHT)
Yes - (HE LAUGHS) It's a long
time since I had a royalist to
myself.

SERGEANT: Keep your eyes open.

SOLDIER: Don't worry, they
won't get past me.

(HE MOVES OFF, AND:)

Q. MUSIC
73 1 C 24
3-S IAN/ROUVRAY
D/ARGENSON in b/gnd

BOOM B2./Q.13/
65"

- 41 -

(4 NEXT)

13. INT. FARMHOUSE ROOM.
LATE EVENING.

(IAN AND ROUVRAY
ARE AT THE WINDOW
LOOKING OUT.

WE CAN HEAR A
CERTAIN AMOUNT
OF ACTIVITY)

IAN: They're not coming inside.

ROUVRAY: No - the intention is
to break our nerve.

(IAN AND ROUVRAY
LISTEN. IAN
CHECKS HIS PISTOL
TO MAKE A CERTAIN
HE KNOWS HOW TO
USE IT. /

74 4 B 9
MCU D'ARGENSON

D'ARGENSON IS
PERSPIRING WITH
FEAR. HIS EYES
ARE WIDE OPEN
AND HE LOOKS FROM
SIDE TO SIDE. HE
IS NEAR BREAKING
POINT. HE BITES
HIS LIP AND FINGER
KNUCKLE TO STIFLE
A CRY)

75 3 E 25

/BOOM C. Q13 contd/

OPEN on group
of SOLDIERS
standing around
then tracking back.
Pan L to get shot of
Lieutenant.

14. EXT. COURTYARD. LATE EVENING.

(4 next quickly)

(ON 4)

-43-

(THE SOLDIERS,
NOW MINUS THE
ONE AT THE REAR
OF THE HOUSE,
ARE SITTING AROUND.

THE LIEUTENANT, AS
BEFORE, PATIENTLY
WATCHES THE HOUSE.

THE SERGEANT ANXIOUS
FOR RESULTS PACES
BEHIND HIM)

76 4 B 35

/BOOM B2.Q13 cohtd/

MCU D'ARGENSON
Pull back to include
IAN & ROUVRAY

15. INT. FARMHOUSE ROOM. LATE
EVENING.

(A TERRIFIED d'ARGENSON
IS TRYING TO PLUCK
UP HIS COURAGE TO
MAKE A MOVE - WE
WATCH HIS INDECISION,
THEN PAN TO IAN AND
ROUVRAY.

THEY ARE TALKING
SOFTLY AS WE JOIN
THEM)

ROUVRAY: and then we
were warned to leave - or face
arrest and execution. Friends
warn us. Friends denounce
us.

IAN: Seems the soldiers
followed you - who knew you
were taking this road.

SUSAN/BARBARA into
frame

ROUVRAY: Who indeed? It is
difficult to have secrets
these days.

(3 NEXT)

-43-

(ON 4)

- 44 -

SUSAN: What did you
do with my Grandfather?

ROUVRAY: He's upstairs
somewhere.... D'Argenson,
you dealt with him.

(SHOT OF
TREMBLING
D'ARGENSON)

IAN: Never mind. I'll
find him.

(IAN GOES
THROUGH THE
DOOR.)

ROUVRAY'S PAUSE
AS D'ARGENSON
SEES HIS SON.
HE JUMPS UP
AND RACES THROUGH
THE DOOR)

ROUVRAY: Come back, you fool!

(BUT D'ARGENSON
HAS GONE)

77 3 E 35

LS then as
D'ARGENSON stops
push in tighter with
soldier in left of
frame

/BOOM C1/

/Q.13 contd/

(2 NEXT)

16. EXT. COURTYARD. LATE EVENING.

(THE MEN RUN FROM
THEIR RESTING
POSITIONS AS
d'ARGENSON APPEARS
FROM THE HOUSE.

THE MEN WITH THE
TORCHES HOLD THEM
UP FOR LIGHT, AND
THE SOLDIERS WITHOUT,
AND THE SERGEANT,
CLOSE IN.

d'ARGENSON STOPS IN
HIS TRACKS AND THE
TWO MEN, THE SERGEANT
AND SOLDIER, MOVE
FORWARD, STEALTHILY.

THE LIEUTENANT TAKES
A STEP CLOSER TO GET
A BETTER VIEW AS THE
SERGEANT, WITH HIS
MUSKET, AND THE
SOLDIER WALK SLOWLY
TOWARDS d'ARGENSON
CUTTING OFF HIS ES-
CAPE AND WAITING FOR
HIM TO MAKE A MOVE./

78 2 D 24
3-S LIEUTENANT,
SERGEANT/SOLDIER

THE SERGEANT ENJOYING
THIS CAT AND MOUSE
GAME, LAUGHS, AS
d'ARGENSON LOOKS
WILDLY ABOUT.

79 3 E 16
MCU d'ARGENSON with
well handle in f/gnd

ROUVRAY APPEARS IN
THE COURTYARD, HIS
PISTOL IN HIS BELT.

80 1 D 9
MCU ROUVRAY

IT IS THE LIEUTENANT
WHO SEES HIM, THE
OTHERS BEING MORE
INTENT ON d'ARGENSON)

81 2 D 16
MCU LIEUTENANT

(3 NEXT)

LIEUTENANT: Sergeant! Rouvray!

82 3 E 35
GROUP SHOT

(THE SERGEANT TURNS./

THE SOLDIERS YELL
AND START TO MOVE
IN)

ROUVRAY: Don't move! And get
away from that man!

(THE SERGEANT AND
THE SOLDIERS, PAUSE
REACTING TO THE
AUTHORITY IN THE
VOICE)

LIEUTENANT: Take him!

(THE MEN LOOK AT
THE LIEUTENANT,
UNSURE OF THEM-
SELVES, THEN BACK
AT ROUVRAY AS:?)

83 1 D 9
MCU ROUVRAY

ROUVRAY: You'll listen to me!

84 3 E 35
GROUP shot

(THE SOLDIERS STAND
THERE, VERY MUCH
LIKE EMBARRASSED
SCHOOLBOYS CAUGHT
BY THEIR TEACHER
DOING WRONG.

THE SERGEANT'S FACE
IS WORKING, BUT HE
IS ONLY PREPARED
TO MOVE AS ONE OF
THE CROWD)

LIEUTENANT: So, Rouvray -
your voice still carries
authority. Even to my
soldiers....

(ROUVRAY LOOKS AROUND.

HIS EYES STOP
ON ONE OF THE
MEN, THE SOLDIER
WHO WENT ROUND
THE BACK AND HAS
NOW RETURNED,
UNDER HIS EYE THE
SOLDIER STARTS TO
FIDGET)

ROUVRAY: You - come here!

(THE SOLDIER INSTINT-
IVELY OBEYS AND
SHUFFLES FORWARD,
HIS MUSKET IN FRONT
OF HIM, HELD LIKE
A STAVE)

85 1 D 16
MS ROUVRAY over
SOLDIER's shoulder

Give it to me.../

(THE MAN DOES AS
HE IS BID.

ROUVRAY TAKES IT AND
THROWS IT AT THE FEET
OF THE LIEUTENANT)

Q. MUSIC

You can give them uniforms,
Lieutenant but they remain
peasants underneath.

Q.14/
/16"

86 2 D 16
MS SERGEANT
Q. He takes aim and fires
GRAMS at ROUVRAY

(AS THIS GOES ON
THE SERGEANT IS LIFTING
HIS MUSKET. / HE AIMS
IT AT THE UNSUSPECTING
ROUVRAY AND AS HE
FINISHES SPEALING,
FIRES.

SINGLE/
SHOT.CLOSEZ

87 3 E 16 ON SHOT
MS D'ARGENSON/ROUVRAY.
ROUVRAY falling against
wall. He sinks out of
frame

ROUVRAY REACTS AND
FALLS FORWARD.

THE SOLDIER, ANXIOUS
TO MAKE UP FOR LOST
'FACE' POINTS AT
d'ARGENSON)

SOLDIER: Let's get the other
one!

88 2 C 35
D'ARGENSON running
Pan L with him &
soldiers as they aim.

89	3	E	24	LS Corner of wa ll. GROUP in	(d'ARGENSON RUNS, BUT WITH A GREAT AMOUNT OF YELLEING AND SHOUTING THE SERGEANT, AND THE MEN, GIVE CHASE. /
90	2	C	24	High angle ROUVRAY lying on floor. LIEUTENANT walks around him then stoops down.	THEY CATCH HIM, AND FALL UPON HIM. / THE LIEUTENANT WALKS AND STAND OVER THE FALLEN ROUVRAY. HE LOOKS DOWN AT HIM)

LIEUTENANT: A desperate attempt....

(THE LIEUTENANT STOOPS
DOWN AND LIFTS
ROUVRAY'S SHOULDER
FROM THE GROUND, SO
THAT WE SEE HIS FACE.

THE EYES ARE CLOSED)

..... and it very nearly worked.

(THE LIETENANT LETS
HIM FALL BACK, AND
AS HE DOES SO WE
HEAR A PISTOL
FIRED.

/SINGLE SHOT.CLOSE/

THE MEN CHEER OFF
SCREEN - D'ARGENSON
HAS OBVIOUSLY BEEN
TAKEN OF)

Q. GRAMS

91	4	B	35	IAN in corridor	<u>/SLUNG/</u>
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17. INT. CORRIDOR. LATE EVENING.

(IAN MOVES INTO SHOT
IN THE COORIDOR
WHERE WE LAST SAW
DOCTOR WHO.

IAN LOOKS ROUND,
DESPERATELY)

(1 NEXT)

EPS

(ON 4 :)

-49-

IAN: Doctor -- where are you?

(HE SEES THE DOOR
LEADING OFF FROM
THE CORRIDOR AND
TRIES IT, BUT IT IS
LOCKED OR JAMMED.

IAN MOVES QUICKLY
AWAY, BUT WE STAY,
AND CLOSE ON THE
DOOR)

92 1 E 35
BOXROOM door.
Pan down to
DR on floor.

/SLUNG/

18. INT. BOX ROOM. LATE EVENING.

(IN THE ROOM,
HUDDLED ON THE
FLOOR, HEAD RESTING
AGAINST THE WALL IS
DOCTOR WHO. HIS
EYES ARE CLOSED.

WE TAKE IN HIS
SURROUNDINGS. A
VERY SMALL DILAP-
IDATED BOX ROOM.
A FEW OFF PIECES
OF RUBBISH ARE
STREWN AROUND,
BUT THERE IS NO
FURNITURE AS SUCH
IN THE ROOM.

WHEN WE HAVE TAKEN
IN THE DOCTOR AND
THE ROOM, WE HEAR:)

SUSAN: (VOICE OVER) (OFF MIKE)
Loud scream.

93 4 D 35
DOOR. IAN comes in

/BOOM B2/

Fast pan L as soldier
grabs him

19. INT. FARMHOUSE ROOM. LATE
EVENING.

(1 NEXT)

(WE CUT TO THE
ROOM - ALL WE CAN
SEE IS THE OPEN
DOOR.)

AFTER A SECOND
OR SO IAN RUSHES
INTO VIEW, PISTOL
HELD AT THE READY)

IAN: What was.....?

(AS SOON AS HIS
PISTOL HAND SHOWS
THROUGH THE DOOR
FRAME, A HAND
WIELDING A MUSKET
CRASHES DOWN AND
SMASHES THE PISTOL
FROM IAN'S HAND.)

FROM A NEW ANGLE
WE SEE THAT THE
LIEUTENANT. AMID
THE SOLDIERS ARE
IN THE ROOM. THE
SOLDIER BEHIND THE
DOORPOST-PUSHES IAN
ACROSS TO WHERE
SUSAN AND BARBARA
STAND, COVERED BY
THE OTHER SOLDIERS
MUSKETS. HE THEN
PICKS UP THE PISTOL
AND HANDS IT TO THE
LIEUTENANT)

LIEUTENANT: My Sergeant was
rightn it did pay us to
look in the house.

IAN: We are not.... /

44 1 C 24

MC 2-S LIEUTENANT/IAN

(THE LIEUTENANT TURNS,
AND WITH HIS FACE
PUSHED CLOSE TO IAN'S)

LIEUTENANT: Silence

(THE LIEUTENANT MOVES AWAY
AND PACES ROUND THE ROOM
SILENTLY. HE STOPS IN
FRONT OF ONE OF HIS MEN)

LIEUTENANT: If any of them
speak again without permission -
shoot them!

(THE LIEUTENANT
TAPS THE MAN'S
MUSKET WITH HIS
FINGER TO MAKE
HIS POINT.

THE SOLDIER NODS
HIS HEAD FEVERISHLY,
EAGER FOR THE
CHANGE, AND BRINGS
HIS MUSKET UP AT
THE READY.

WE GET BARBARA,
SUSAN, AND IAN
REACTING AND EX-
CHANGING GLANCES
AT THEIR SITUATION,
BEFORE THE SERGEANT
COMES INTO THE
ROOM. HIS FACE
LIGHTS UP WHEN
HE SEES THE PRISONERS) /

95 4 B 35

SERGEANT comes in.
Pan him R to group.

SERGEANT: The bodies have
been moved, Lieutenant.

(THE LIEUTENANT
NODS, UNINTERESTED.

THE SERGEANT NODS
TOWARDS IAN, SUSAN
AND BARBARA)

96 1 C 35

GROUP. Pan left with
them to door

What about them?

LIEUTENANT: Outside.

(THE SERGEANT
AND HIS MEN
MOVE FORWARD
AROUND THE
TRAVELLERS)

SERGEANT: You heard the
Lieutenant.

(4 NEXT)

(ON 1)

DW

- 53 -

(BARBARA, SUSAN
AND IAN ARE
BUNDLED AND PUSHED
FROM THE ROOM,
IAN STRUGGLING.

THE LIEUTENANT
REMAINS IN THE
ROOM LOOKING ROUND.
AS HE SLOWLY
CIRCLES THE ROOM
HE LOOKS INTO
ANY POSSIBLE HIDING
PLACE AS A PRE-
CAUTION.

Q. MUSIC

THEN, APPARENTLY
SATISFIED, HE
GIVES A QUIET
SMILE AND WALKS
OUT OF THE ROOM)

Q.16
16"

97 4 B 35
High angle S
DR WHO

SLUNG

20. INT. BOX ROOM. LATE EVENING.

(WE CLOSE ON
DOCTOR WHO AS
HIS EYE LIDS
FLICKER.

HE COMES ROUND
SLOWLY, AND
GLANCES AROUND
AT HIS SURROUNDINGS
HE MAKES AN
ATTEMPT TO GET
UP BUT DOES NOT
SUCCEED.

HE FALLS BACK
BREATHING HEAVILY,
AND PAUSES TO
REST)

98 3 H 35
Push in to LS
through holes in wall
of courtyard

DOOM CL

(2 NEXT)

- 53 -

21. EXT. COURTYARD. LATE EVENING.

(THE SERGEANT IS
IN THE COURTYARD.

99 2 C 35

LS SOLDIER/SERGEANT
& SOLDIERS IN
courtyard

SERGEANT: Load muskets!

SOLDIER: We already have -
get out the way.

(WE PULL OUT TO
SHOW THE MEN
LINED UP READY
TO FORM INTO A
FIRING SQUAD.

THEY ARE ATTENDING
TO THEIR MUSKETS.

IAN, SUSAN AND
BARBARA ARE AGAINST
THE FAR WALL OF THE
COURTYARD.

THEIR HANDS AND
FEET HAVE BEEN
ROUGHLY TIED WITH
ROPE, ONE OF THE
SOLDIERS PUTTING
THE FINISHING TOUCHES.

HE MOVES AWAY WHEN
HE HAS COMPLETED
HIS TASK.

ESCAPE IS RULED
OUT, THE ONLY POS-
SIBLE EXIT IS FORWARD,
AND THE GROUP OF
SOLDIERS ARE THERE)

(THE MEN BRING
UP THEIR MUSKETS,
THEN, THE LIEUTENANT
COMES FROM THE
HOUSE AND SEES
THE SITUATION)

LIEUTENANT: Stop! We take
them to Paris!

SOLDIER: No - we'll shoot
them here.

LIEUTENANT: We got the men
we came for.

100 3 I 24
4-S SUSAN/BARBARA/
IAN/LIEUTENANT

SERGEANT: Yeah - and more! /

SOLDIER: I say we kill them!

(THE MEN ARE
SHOUTING AGREEMENT)

101 2 D 35
L/S SERGEANT/SOLDIER

LIEUTENANT: Listen. Listen!
We also want the credit for
our additional prisoners!
Lemaitre may not believe us if
he doesn't see them. /

SERGEANT: There is that
(SUDDEN THOUGHT) and there
might be a reward!

SOLDIER: The Sergeant's right.
Perhaps there is a reward.

DW

(ON 2)

- 56 -

LIEUTENANT: And why should
we do what Madame Guillotine
can do much better?

(THE SERGEANT
AND SOLDIERS
LAUGH)

SERGEANT: We'll take them to
Paris!

102 3 I 35

SUEAN/BARBARA/IAN/
LIEUTENANT

SOLDIER: To the Guillotine!

Track back a s group
come towards gate.
Stay with Sergeant.

(THE MEN CUT THE
ROPES SECURING
THE PRISONERS
FEET AND PUSH
THEM FROM THE
COURTYARD.

STAND BY TK5

THE LIEUTENANT
FOLLOWING AS THEY
LEAVE THE SERGEANT
HOLDS BACK THE
TORCH BEARERS)

- 56 -

(HE INDICATES THE HOUSE
WITH HIS HEAD AND
GRABS A TORCH &
THROWS

TK5

TCL 1st torch through air
going into water butt
2nd torch through air
landing in straw
Hayloft & ladder
start to burn

Q.MUSIC

Q.17
(8")

KEEP TK5 RUNNING.

103 4 B 35

LS DR WHO
getting up and
going to door

22 . INT BOX ROOM

DR WHO IS RECOVERING
HE PULLS HIMSELF TO
HIS FEET, STAGGERS
TO THE DOOR, TRIES
TO OPEN IT. HE BANGS
IT WITH HIS FIST.

DR WHO: Let me out, let
me out.

HE CONTINUES TO BANG
ON DOOR AS HOUSE
BURNS

TK5

TCL Hayloft and ladder
burning more fiercely.

KEEP TK5 RUNNING

104 3 B 35

Group come into
shot and stop

23. FOREST

IAN, BARBARA, SUSAN
with SOLDIERS MOVE
THROUGH FOREST

Q. GRAMS

SUSAN: Wasn't there
any sign of him Ian?

105 1 F 35

Group shot

BARBARA TURNS TO
IAN AND AS SHE
DOES SO NOTICES
THE BURNING HOUSE.
SHE GASPS:

BARBARA: The house
look at the house!

TK5

THEY ALL TURN.

TCL Farmhouse blazing.

KEEP TK5 RUNNING

106 1 F 35

24. FOREST

THE WHOLE GROUP
LOOK BACK

SUSAN: What about
Grandfather?

(ON 1)

-58-

BARBARA: He must
have got out Susan.

IAN: I hope so --
for all our sakes.

SOLDIER: Get moving

THE SOLDIERS PUSH
THEM FORWARD &
THE COLUMN
MOVES ON.

Pan slightly left
to see boy in bushes

THROUGH AN OPENING
THERE IS THE FACE
OF THE FRIGHTENED
BOY

107 4 B 35
LS DR WHO

18" /SLUNG/

25. BOX ROOM

DR WHO CONTINUES
TO BANG ON THE
DOOR. SMOKE BEGINS
TO COME IN.
HE COUGHS AND
FINALLY SINKS TO
THE FLOOR OVERCOME

18"

TK5

TCL Farmhouse blazes from
front. Cam. tracks in
and pans up as roof
collapses. Roof collapses
seen from side angle.

KEEP TK5 RUNNING

108 4 B 35
LS DR WHO

14" /SLUNG/

26. BOX ROOM

DR WHO ON FLOOR

7"

TK5

Q. MUSIC

TCL Camera pans up and hold
flames

16" /SIG TUNE/

SUPER SLIDE:
SUPER ROLLER:

Next Episode 'Guests of Madame Guillotine'
begins: DR WHO.....WILLIAM HARTNELL

FADE TELECINE

ends: ASSOCIATE PRODUCER..MERVYN PINFIELD

SUPER SLIDE: Producer
VERITY LAMBERT

and fade

SUPER SLIDE: Directed by
HENRIC HIRSCH

BBC-TV

and fade.

FADE VISION

FADE SOUND

'finis'

AEE.8.7.64